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AGENDA

The Agenda is a free service to publicize Concordia-related events. Space priority is given to non-profit and student groups. Drop off your info at our office, room H-649 in the Hall building, or mail it, indicating AGENDA on the envelope. Deadlines are 5pm, Friday for Tuesday issues, and 5pm Wednesday for Friday issues.

Wednesday, November 17

Erin Mouré, winner of the Governor General's Award, reads from her work. 8:30 pm, H-762.

Book Launch: Shani Mootoo, author of *Out of Main Street,* & Nice Rodriguez, author of *throw t to the River,* discuss their experiences as lesbians of color. 8 pm, l'Androgyne, 3636 St-Laurent.

Thursday, November 18

"Hong Kong 1977" The Sparklers Lecture Series presents Dr. John Hill on the transition of the Crown Colony to China. 2:30 pm, H-619.

Workshop on James Bay: Information about Hydro Quebec, mega projects, alternatives and more. 5 pm, H-457.

Concordia Rhino charter meeting. Everyone welcome. 4:30 pm, H-400-1.

Birth Control Workshop - Explore your options in a small group setting with a health professional. 12-1:15, 2155 Guy, Rm 407. Call Health Services to register , 848-3565.

"Why are the cops getting away with murder?" A Public meeting sponsored by the International Socialists Students' Ass. H-771. Info: 521-1983.

Friday, November 19

"AIDS & the University" Celebrated AIDS activist and cultural critic Douglas Crimp will give a lecture titled "Don't Ask Don't Tell: Why Doesn't Anyone Talk About AIDS Anymore?" 7 pm, DeSève Cinema, 1400 de Maisonneuve Blvd. West

GENERAL

"How do I Sound" is now accepting submissions. Deadline: Dec. 23. Fill out application and drop off at BR-111. Info: Amanda, 286-8075 or Aleza, 286-5165.

"How do I Look"ß is now accepting submissions. Deadline: Dec. 23. Fill out application and drop off at BR-111. Info: Sandra, 847-1412 or Vali, 270-8972.

Incest Survivors' Group Examine the ways in which incest has affected you and begin the work toward recovery. Group run by professional psychotherapists. Call 848-3545/3555, or drop by H-440 or WC-101.

Concordia Queer Collective weekly meetings: Fridays at 5:30 pm. Learn the latest news and activities at CQC. Womyn and men are welcome to join us for a chat over coffee, tea and snacks. 2020 Mackay, P-102. Info: 848-7414.

Debating Society meetings: drop by H-520 on Wednesdays from 7-10 pm, or Fridays from 2-5 pm. Info: 848-7412.

Multi-Faith Dialogue - Brown bag discussions designed to promote understanding between members of different religious faiths. Mondays at noon, T-305 (the Graduate Students' Lounge).

Services for Disabled Students: Volunteers are needed to help us deliver many of the services our students use, such as readers, tutors, and assistants. Info: H-580, 848-3525, or AD 130, 848-3536.

Ham Radio meetings: personal two-way radio,television, computers, radio BBS, satellites, shortwave, electronic projects,emergency communications. Meetings every Tuesday, 7 pm, in H-644-1. Info: 848-7474 and leave a message.

The Anthology of Creative Writing is currently collecting poetry and prose reflecting actual and progressive attitudes at Concordia. Submissions may be sent to: English Dept., LB-501, 1455 de Maisonneuve Blvd. W. Montreal, H3G 1M8. Deadline: Nov. 30.

Coming Out Support Group In response to the many calls from students who are looking for a safe place to express their feelings, needs and concerns about their sexual orientation, sponsored by cQc & Peer Helpers. Tues, 7 pm. Men: Wed 7 pm, 2130 Bishop, Rm 02. Info: 848-7414, 848-2859.

Concordia Irish Society meets every Thursday at 8 pm. Come for coffee and enjoy yourself. Office also open through the week during certain hours. 2020 MacKay, Rm 103. Info: 848-7411.

Hola Amigos y Amigas! All Latin American students interested in becoming members of the Latin American Students' Association, contact Roberto at 333-1947. Gracias.

Attention Native Students! Regular bi-weekly meetings of First Nations - Concordia are held at the Native Student Centre, 2110 MacKay, 3rd Floor, Fridays at 1 pm. Info: 848-7327.

Condoms are now available in 2 vending machines at SGW, Tim Horton's and Hall Building 4th Floor. The condoms are approved by Health Services.

The Sociology and Anthropology Students Association needs students to help organize events. Info: Chuck Walsh, 522-6692.

Montreal Alliance of Aspiring Midwives (MAAM) welcomes enthusiastic people for group study and political action. Info: Liz, 933-1631.

The Ecoonomics Students' Association is looking for new members, Drop by our office (GM 301-36) or phone 848-7485.

Free Tutoring available for students who have failed the University Writing Test. Info: 848-2326.

Tashi Delek! All students interested in the Tibetan cause, join the friends of Tibet Club! Info: Tenzin, 646-7331.

Volunteers Needed! Parenthèse is a unique playgroup for immigrant moms and their children and is looking for volunteers. Tues. or Thurs. 1-4:30 pm. Info: Cyndy, 934-0354, ext. 354.

Tel-Aide is a 24-hour telephone listening service and crisis line seeking volunteers who are empathetic and non-judgemental. Training is provided. Info: 935-1105.

Call for submissions: Tired of cheesy, half-assed love poems that aren't pushed? Stories that begin with weather? Submit poetry, prose, drama and Visual Art with SASE to *Perhaps,* PO Box 42050, Montreal, PQ, H2W 2T3. Deadline: Dec. 31, 1993.

Co-op Kitchen. If you're on a tight budget, join Campus Ministry and Peer Helpers in the preparation of inexpensive communal meals.Planning evening is Nov. 19. Free spaghetti dinner will be served. Info: 848-3585, 3586.

Hey Cool People! CRSG is looking for volunteers. Drop by H-647.

continued on page 4

CLASSIFIED ADS

Rates: 20¢ per word for Concordia students (CUSA), 25¢ per word for other students and business ads. Deadlines are 4pm Friday for Tuesday issues, 5pm Wednesday for Friday issues. Come to room H-649 in the Hall building and fill out one of our painless forms. Hours: Mon-Fri, 10am-5pm. Ads must be accompanied by payment, or they will not run. We do NOT take classified ads by phone, fax, or mail.

TYPING

Success to all students! WordPerfect 5.1. Term papers, résumés, access forms, applications, etc. 23 years experience—both languages, 7 days a week. $1.75/double-spaced page. 2 streets away, Peel. Paulette or Roxanne, 288-9638, 288-0016.

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Learn Tarot! Classes begin Nov. 20. For more info, call 486-0791. Personal consultations also, for sincere guidance.

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Still cycling! Seeking service, parts, winterization advice or friendly encouragement? call Rich: 481-5074. Cheap!

APARTMENTS

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Perfect for student - Ile Brizard, 3 1/2, heated, equipped and furnished, $200. Leave message 624-3021.

Roommate Wanted to share big beautiful 6 1/2 on Mt. Royal/St. Urbain. $240/mo., Dec. 1 or sooner. Call 286-6633.

Unfurnished room to let near Loyola Campus. Female, non-smoker preferred.Very reasonable. Linda, 486-0834.

To share: 5 1/2 in Snowdon. For now. $265/month. 342-8929.

Sublet, immediate. 3 1/2 Everything included, $300, to May 1. 524-3274.

Furnished sublet Jan. 10 - July 1. Renewable. Large 5 1/2 on Plateau. 847-8633.

FOR SALE

Nintendo System with 3 cartridges. Everything included. Best offer. Call 932-5957 and leave msg.

92 Festiva 5-speed, am/fm, cassette, 38,000 km, $7000, 522-7409.

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Pony '85, good condition, 4 winter tires, lady driven. 843-8966.

Spring Break in Cancun, Mexico. $679 or $799 - includes hotel, airfare, taxes and services. Information meeting Nov. 29. Call 636-1596.

HiFi Yorx Tapedeck Radio $80. X2110 or 733-2296. Also musical brass instruments.

WANTED

Storage garage needed for a van, Dec-March at reasonable rate. 847-8633.

GENERAL

Graduate Student Get-Togethers, School of Graduate Studies. Dean Martin Kusy would like to meet with graduate students once again this year on an informal basis. "Get-Together" sessions have been arranged for this purpose, from 5:30-7:30 pm at our Graduate Administration offices, 2145 Mackay Street, on the following dates: First Semester: Thursday, October 12, 1993; and Thursday, November 11, 1993. Second Semester: Wednesday, February 2, 1994; and Monday, March 7, 1994. Because space is limited, please reserve one of the above dates by contacted Ms.Kali Sakell at 848-3803. We look forward to seeing you.

Cash Reward: offered for a pair of eyeglasses in a brown eyeglass case with "The Eyeglass Factory" written on it. Please contact Aaron at 932-1004 asap - thanks.

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PERSONALS

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False memory theory called violation of rights

But conference organizers say protestors suppressing freedom of speech

by Ingrid Hein

Montrealers protesting the false memory syndrome theory as a violation of the rights of sexual assault victims were countercharged with suppressing freedom of speech when they prevented a psychiatry professor lecturing at McGill University Thursday.

Harold Leif of the University of Pennsylvania was to speak about false memory syndrome, a controversial theory that adult memories of childhood sexual abuse are false and were implanted by therapists.

Leif is the founder of the False Memory Syndrome Foundation and says memories of sexual abuse need to be proven with evidence, or they are false memories.

"In the absence of external evidence and the absence of corroboration, there is no proof that a memory or a set of memories—that occur in an adult sometimes 30 to 40 years after the alleged event—took place," Leif said. "There are many therapists who treat people on the basis of recovered memories without external corraboration and this is malpractice, pure and simple."

But protestors denounced the lecture, part of a weekend conference on false memory syndrome organized by the Montreal General Hospital.

"Would you invite the KKK to speak at McGill?" shouted one person in the audience.

McGill's dean of medicine, Richard Cruess, answered, "That is not the issue here." Cruess said the protestors were denying Leif's right to free speech: "You are in fact suppressing an idea."

Concordia psychology professor and member of FMSF, Campbell Perry, agrees that FMS exists.

"Some (clinical psychologists) are totally unqualified for anything but basket weaving," Perry said. "The way it happens, as best I can see, is firstly the person runs into a significant stress in their life such as losing a job, a nervous breakdown, or financial difficulties.

"Then they see a therapist who may or may not be qualified. Often it is very blatant—within minutes of seeing the therapist, (the therapist says), well, you're a bullimic and in my experience that's due to sexual abuse in early childhood," he said.

But protestors at the conference said there is no hard evidence supporting false memory syndrome.

"The four to five thousand members of FMSF have no more than their own claim to validate their perspective." said Connie Kristiansen, associate professor of psychology at Carleton University.

photo by Marcos Townsend

University of Pennsylvania's Harold Leif tried to lecture on false memory syndrome at McGill Thursday.

And other psychiatrists argue Leif does not deserve a scientific platform because his statements are not empirical.

Womens' groups and psychiatrists say many members of the False Memory Syndrome Foundation are adults who have been accused of sexual abuse by their children. They say that for sex abusers who no longer have a strong case using the defence of consent in court, FMS is a perfect escape route.

Perry agrees that FMS is used in court, saying psychiatrists in the United States have used it as a defence and won.

"The main aim of the foundation is to give people the legal advice they need," Perry said.

Womens' groups and psychiatrists fear women and children who are sexually abused will be reluctant to come forward if there is such a strong defence in court.

Experts gather at first national breast cancer conference

by Carol McQueen

About 100 Montrealers held a rally in front of the Palais des Congrès Saturday afternoon to mark the opening of the first National Forum on Breast Cancer.

Approximately 5,200 Canadian women died of breast cancer last year and more than 15,000 new cases will be diagnosed in the next year. Breast Cancer Action Montreal is working to raise awareness of the disease.

"In 1993, 5,400 women will die of breast cancer. Women should not die in this way. Think of the years of life lost. It is an enormous loss of vital and valuable resources. No society can afford this loss," said Deena Apel, a member of the group's executive.

To show support for women fighting breast cancer and for those who died from it, everyone at the rally was asked to don a pink and black ribbon shaped in the form of a tear.

"The black commemorates all the women who have already died from the disease. The pink represents all the women who have or have had breast cancer and are still alive today," explained Lisa Gorecki, a volunteer with BCAM.

Gorecki was disappointed that more men did not attend the rally to show their support.

"As far as the indifference that men sometimes show, they should realize it could affect their wives, sisters and daughters. Breast cancer affects the population very seriously," she said.

Participants were later asked to observe a minute of silence for breast cancer victims before pinning their ribbons to BCAM's commemorative banner, which states that one in nine Canadian women will get breast cancer during her lifetime.

The National Forum on Breast Cancer brings together 600 delegates from across the country to examine several aspects of the disease: prevention and diagnosis, research, support and treatment.

"For the first time ever, all sorts of people—clinical researchers, doctors, nurses and women affected by breast cancer—will get together," said Bev Campbell, a member of BCAM.

"It's so important for women who have or have had breast cancer to be included in the decision-making process. They can explain best to people what some of the problems are, like glitches in treatment," she added.

Alma Norman, a member of the Raging Grannies who performed at the rally, agrees.

"Doctors should be partners with women in dealing with breast cancer, as opposed to the voice of authority," she said.

Breast cancer is one of the only cancers the incidence of which is on the rise. BCAM wants specialists to focus on the prevention and cause of the disease.

"We want to know some of the positive things people can do so they won't get breast cancer. There seems to be an indication that diet, alcohol consumption and stress might be some of the factors causing it," said Campbell.

Reflecting the determination of everyone present at the rally, the Raging Grannies sang "Cancer is the enemy now. Fight it in every way."

The breast cancer forum ends today.

Pssst... need a Mac hard drive?

Computer thieves struck the CUSA job bank for the second time in a year. A Macintosh Plus external hard drive disappeared from the sixth floor office sometime between 4 p.m. Sunday and 9 a.m. Monday.

Job bank director Michelle Tracy said it was ironic the hard drive was stolen at roughly the same time as last year. Last November, computer hard drives were stolen from the job bank, the Simone de Beauvoir Institute and Campus Ministry.

"What surprises me is that it would happen again. It's maddening, frustrating," she said. "The student association doesn't have a lot of money. Without a hard drive, it's hard for the job bank to operate properly."

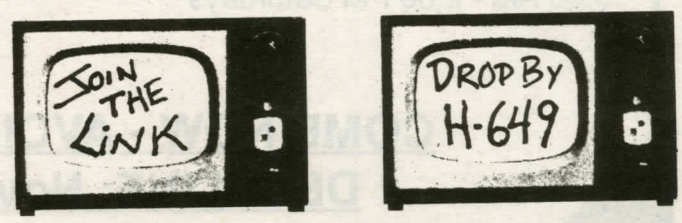
Tracy said the weekend theft was an inside job.

"It was definitely someone with a key, because there was no tampering with the lock," she said.

Nothing else in the room was taken, probably because the hard drive was the easiest to steal and conceal in a bag, Tracy added.

Concordia Security said there were no signs of forced entry. CUSA has filed a report but the hard drive did not have a recorded serial number, so the police cannot help.

—Chris Leentjes



WOMEN - cont'd from page 2

Shakti is a Women of Colour Collective embodying a Womanist direction. We are anti-racist, anti-sexist, anti-classist and lesbian & bi-positive. All women of colour are invited to participate. Leave a message at 398-7432.

Résidence Project Chance. Residential program for single moms on loans and bursaries or welfare. Call Susan Cross 934-6199.

Volunteers needed at the Montreal Sexual Assault Centre to staff the telephone crisis line. Please call 934-4504 or 934-0354, extension 229.

Lesbian Mothers support group, call Deborah, 274-8995 or listen to Dykes on Mikes, Monday 7-8 pm, CKUT, 90.3 FM.

The office of The Status of Women invites all Concordia women to come and eat their lunch in a relaxed atmosphere every Wed. at noon in Rm. 103, 2150 Bishop. Info: 848-4841.

The Women's Studies Students' Association has been resurrected. Help us become a force on campus. Tuesdays, 8 pm, basement, 2130 Bishop.

Feminist womyn's creative writing group, open to new members, meets every other Monday at the Concordia Women's Centre. Info: Dana, 521-8480.

Disabled Women's Support Group starting at Concordia. Active member participation will be encouraged. Contact Nathalie Léveillé before Nov. 16 for information at 483-2051.

"Acoustica," a festival for new Canadian female singer/songwriters, needs submissions and volunteers. Info: Hanna, 849-3791.

MISSING PERSONS

Westmount Highschool is having a reunion for the graduating class of '84. Students who would have graduated in '84 but who left WHS before grade 11 are also invited. For more information, call

737-4360

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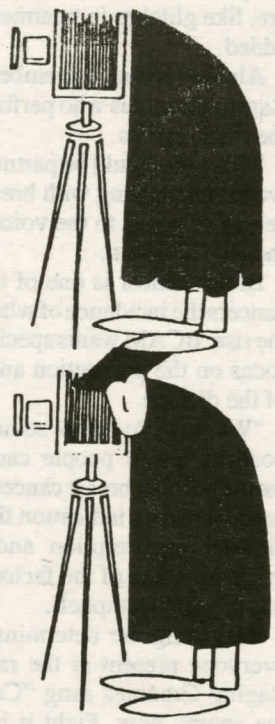

COME NOW - AVOID THE RUSH
DEADLINE: November 30

Police called in to speech by Ethiopian exile

by Chris Leentjes

About 30 MUC police officers rushed to Concordia's Hall building lobby Saturday, answering a call about a brawl during a speech by an Ethiopian exile.

A police officer from Station 25 said someone called 911, claiming a fight "involving hundreds of people" broke out at a lecture given by Goshu Wolde, chair of the Ethiopian Medihn Democratic Party and exiled opponent of the current administration of Ethiopia. The police left when informed there was no brawl.

The speech was organized by a group of Wolde supporters in Montreal. Wolde spoke about the economic and political situation in Ethiopia and the way the government functions. The speech was given in the native Amharic language and was attended by 120 Ethiopians.

Wolde said the goal of his party is "to have a national...non-ethnic government committed to bringing about democracy in Ethiopia and beginning the task of reconstruction."

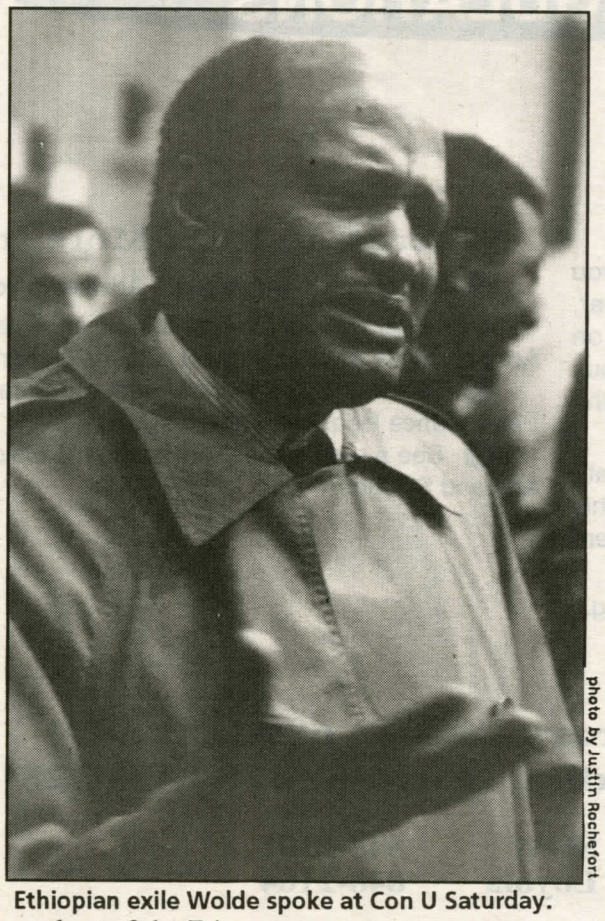

photo by Justin Rochefort

Ethiopian exile Wolde spoke at Con U Saturday.

Students refused entry

However, Wolde is a former army colonel and outspoken critic of Eritrea's recent separation from Ethiopia and organizers of the speech did not extend these multi-ethnic democratic values to the members of the Eritrean community, as well as any recognized opponents of Wolde.

As such, a group of individuals were refused entry into the room by Wolde's entourage, who feared they would disrupt the speech and possibly hurt their leader. An organizer who refused to give his name said they recognized the individuals as trouble-makers who had disrupted previous meetings.

"What they want is to make trouble, to cause problems," he said.

Concordia security guards helped the Ethiopian security keep the dozen or so people out but refused to comment on their function there. However, they admitted they were following the directions of the entourage.

The room was booked by the president of the Concordia African Student's Association, Dorcas Kandawasvika. Kandawasvika said she told the organizers of the event they could not discriminate against Eritreans or Wolde opponents by excluding them from the speech. She said she warned Concordia security of the possibility of trouble and was told any disruptive people inside would be asked to leave.

"(On Saturday), the supporters of Mr. Wolde decided they would not allow Eritreans and all those other people in," she said. "But if their aim is to just go in and challenge the guy, everybody has the right to do that, as long as it's not stopping the whole meeting."

Shouting match

Because of the African Student's Association's responsibility for the room, Kandawasvika had the right to cancel the meeting altogether but chose to discuss the situation first.

However, when she arrived at the doorway she was met with stiff opposition from the Ethiopian organizers, and a shouting match ensued.

The Eritreans and other Wolde opponents joined in denouncing the organizers, and Concordia security guards had to intervene before a shoving match began.

After 20 minutes the organizers relented and let ASA executives into the room to protest the exclusion of individuals. Wolde had no objections to letting them in, and the speech eventually resumed.

But few of the protestors came in because the speech was almost over. An Eritrean Concordia student, Menasie Abraha, said he had come to hear the speech about his homeland but was excluded "because I did not look Ethiopian."

Wolde called war criminal

The Concerned and Peace Loving Ethiopians and Eritreans, a group accusing Wolde of war crimes, was also excluded. A member who refused to give his name said the group was told not to provoke the organizers and to act in an orderly fashion. He could not believe "people from the university were barred to speak because they happen to be from a different ethnic group (than Wolde's party)."

He was also upset with the way the ASA handled the situation, especially after warning them Wolde would likely exclude people.

"We asked them what they would do, and they said definitely, they will close his meeting if he did that," he said. "That's what they did but nothing happened...he was given a free ride by the university."

But Ethiopian organizer Demissie Belay said, "Their mission was just to make the meeting not happen. When we said 'go in,' they didn't want to go in."

Another organizer said the protestors only wanted the meeting cancelled and when it wasn't, they just left.

After the meeting, Wolde insisted that his opponents had the right to enter the meeting.

"I am committed to an open society...I want them to come in and listen to me," he said. "I think the organizers are a little bit edgy that somehow (my opponents) will cause harm to me. I don't think anyone will do that but they are over-protective."

High school grades aren't all alike at universities

by Jim Bridges

TORONTO (CUP) — Differences in high school marks are making it increasingly difficult for universities to gauge students' abilities, according to the provost of McMaster University.

Arthur Heidebrecht told the Royal Commission on Learning that high school marks are not a reliable method of evaluating student abilities for admission.

"The discrepancy is quite marked," Heidebrecht said. "You can get a spread of as much as 10 to 15 per cent in difference of students from one school to another. Heidebrecht said the main problem is reflected in unequal marking from one school to another.

"It is not that a school is doing a better or worse job preparing students, but how this is reflected in grading," he said.

Karel Swift, assistant registrar at the University of Toronto, agreed there are problems with using marks as a sole measure of student ability.

"We certainly need better measures of student performance," Swift said.

"When we look at a mark, we don't know what that means, whether it is the same at several schools," she said.

"At the margins of decision-making, it is hard to know how accurate marks are."

"The other problem with looking at individual schools is there is a lot of mobility," Swift added.

"Students move from one school to another more frequently." Heidebrecht suggested provincial standardized testing be incorporated into student evaluation in the final year of high school to ge universities a better basis for comparison of students from different schools.

Swift agreed standardized assessment would aid universities in assessing students.

Heidebrecht also said that although the number of students finishing high school with straight As has increased dramatically in recent years, he is doubtful that this is reflective of students actually performing better.

"The question of grade inflation is there," he said. "I don't think it's people trying to cheat the system, but I doubt you could say it represents students achieving higher." Swift said even making a student's entire record available would not solve the problem.

"If the Ministry provided full disclosure, which is what we would like, there is still a question of what we would do with it," Swift said.

According to Sally Cumming, manager of student services for applied science and engineering at U of T, 65 per cent of Ontario schools for which records are kept require little or no mark adjustment, with marks being less than 2 per cent above or below the norm.

However weighing marks could not be used in other areas of the university with the same effectiveness, Swift said.

"Engineering is in a very special situation, with all students taking pretty much a common first year."

"We can't do that with students going into a first-year arts or science program. There is no way we could make those comparisons," she added.

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2. See the 1993-94 Undergraduate Calendar, "Academic Performance Requirements". page 61
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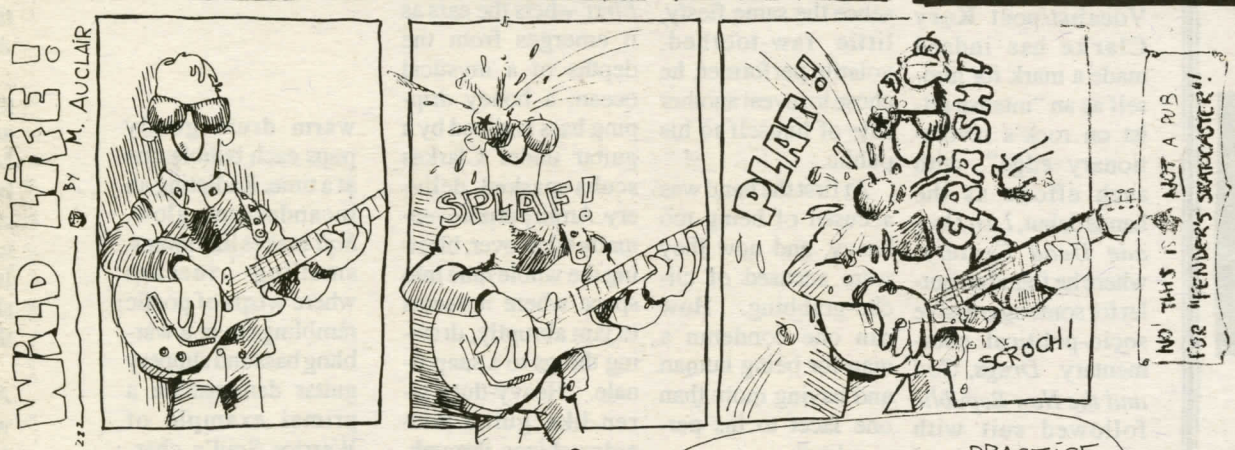
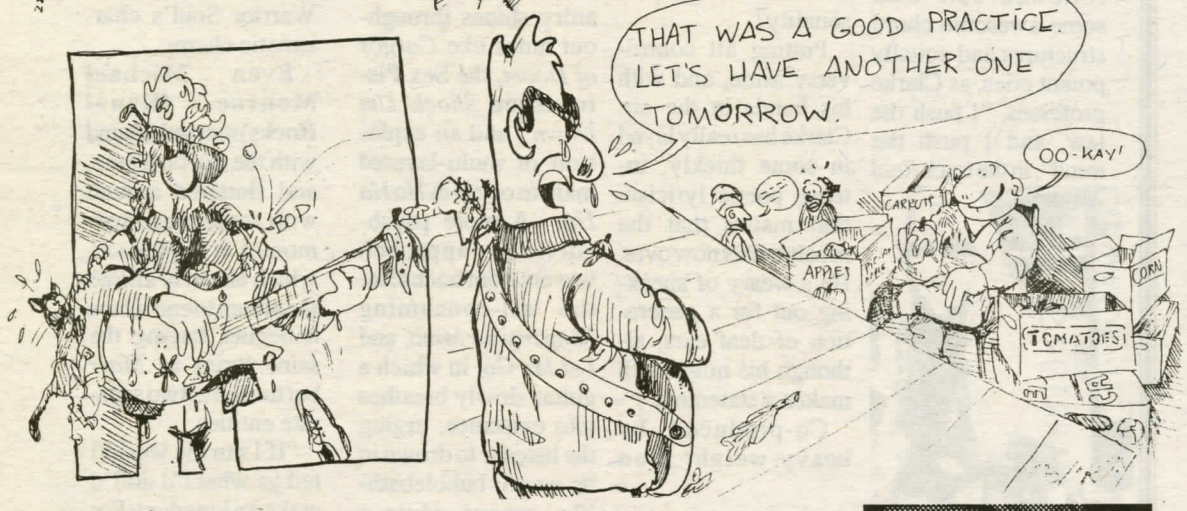
BY MICHELLE NEILSON

...9 MONTHS FLEW BY IN WHAT FELT LIKE A WEEK... with one day
OH MY?!... IT'S A...
?
DON'T JUST STAND THERE YOU SPINELESS IDIOT!!!...
AAHHHhh!!!
...IT'S AN EGG?
YOU'VE GOT MOMMY'S PASTY COMPLECTION...
THIS ONE IS WACKED



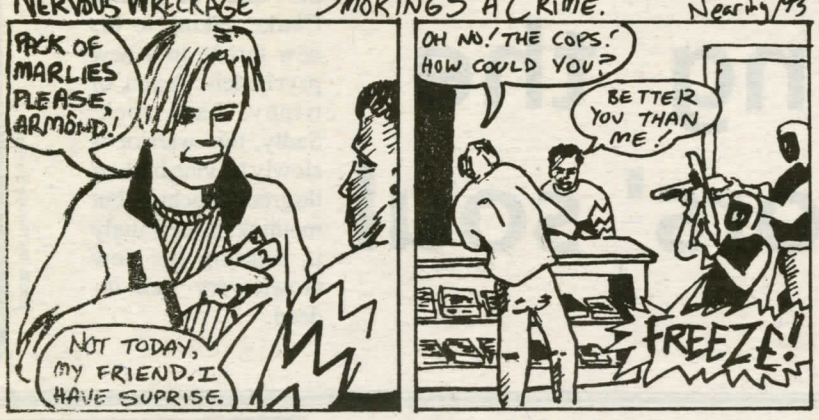


FSK 1138

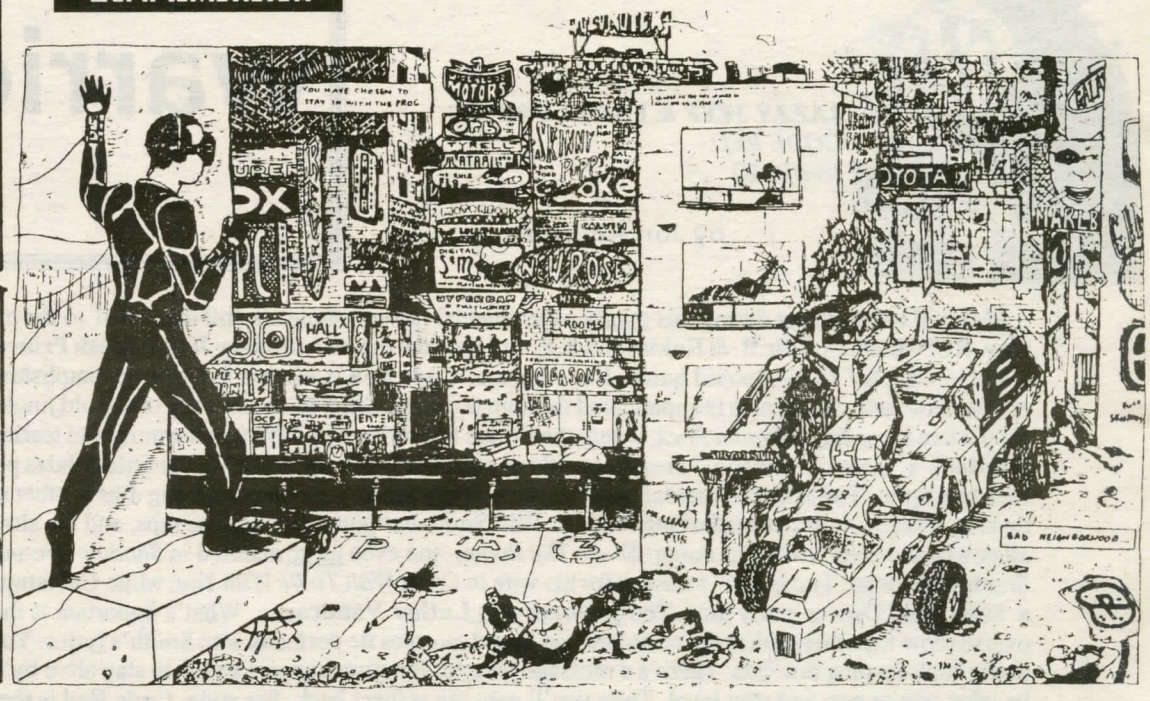
By THOMAS

FRUSTRATION OFTEN COMES TO TECHNICAL CONCLUSION...
WHIIIRR
HACK UNTIL YOU CAN HACK NO MORE... THEN BE HACKED!!!
...FOR THE SOUL LIVES FAR BEYOND THE FLESH, AND THE HUMAN CONSCIOUSNESS CAN ITSELF BE STORED TO RAM. HE OR SHE WITH THE MOST MEMORY WINS!!! DEUS EX-MACHINA!!!
FAMILY FIRE
THE GHOST IN THE MACHINE!!

NERVOUS WRECKAGE "SMOKING'S A CRIME." By Jeff Nearly '93


PACK OF MARLIES PLEASE, ARMOND!
NOT TODAY, MY FRIEND. I HAVE SUPRISE.
OH NO! THE COPS! HOW COULD YOU?
BETTER YOU THAN ME!
FREEZE!
KAPOW
MY GOD!
I'VE GOT TO STOP BUYING SMUGGLED SMOKES!
-OR AT LEAST WORRYING ABOUT IT.

Enter here for the 23rd dimension



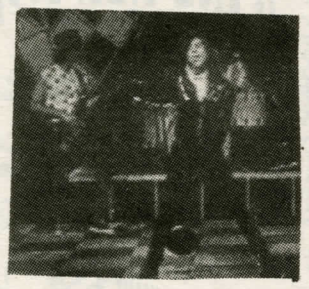
BUFFALO TOM
RED LETTER DAY
Beggars Banquet/Polygram

by Anuska!

Thankfully not all good things come to an end. This is particularly true of **Red Letter Day**. Nicely melded electric and acoustic guitar riffs, firm bass-plunging, spare and unrefined drumming, and especially Bill Janowitz's scraping, melodic vocal pipes make for a great album.

Buffalo Tom takes acoustic and electric guitar rock and adds their signature, sensible and sensitive, reflective guitar rock. *Sodajerk, I'm Allowed* and the more upbeat *Tree House* make you wanna boogie as you reach for the cream for your coffee. Morning music, morning-after music but definitely not mindnumbing music, they can stimulate your senses as they usually do. But fear not folks, live they're admittedly more aggressive and angry.

Big Red Letter Day does not contain top forty-something radioplay shit but instead glides through your afternoon with absolutely sublime rock symphonies. A true listening joy, trust me.



THE DICE
MISBEHAVE
MONKEY MUSIC

by Jon Richler

Here we go! Good ol' Canadian rock that coats your face with a stupid grin. The first two fun-paced tracks reek of a youth spent listening to **Van Halen** till dawn, while examining the developed teen who lives next door, through binoculars. Songwriter **Gary Lima** has fun with his thoughts, as he screams out that old standard solo on his axe, *almost* succeeding in making it fresh. He later sobers the atmosphere with *This Train I Ride.*, a song that shoves the regret checklist in your face. The 5 song EP carries an experienced team behind it, with **Loud Factory**'s Gerrard Popma helping on guitar, and **Lou Reed**'s piano man, Mike Fonfaro. **The Dice** have a small club sound, which wonderfully compliments **Lima's** pre-adolescent, strain for those high notes, voice. **Misbehave** is a quest for the new sound of rock, but the old formula just won't stay away. This essence is captured in true form in the closing seven minute *Lose Your Soul*. As an addition to your musical library, file this one under "those mixed-emotion teen days".

JAZZY JEFF & FRESH PRINCE
CODE RED
Jive/BMG

by Jon Richler

It's good to know that during this overly experimental rap era, some are still dedicated to the origins of this great medium. **KRS-One**, **RUN-D.M.C.**, **Eric B. & Rakim** and **P.E.** still hold the throne and **Jazzy Jeff & Fresh Prince** will still make us groove 'n smile, while we "ho, ho" to his stoopid lyrics. But I digress. **Code Red** is another fantastic accomplishment for Jazzy Jeff's new company, A Touch of Jazz. His genius is appreciated through nostalgic **Slick Rick** samples, or the old jingle bell riff. All this is just a preview for the live recording *I Wanna Rock*, where the Prince freestyles with Jeff, transforming and tearing up the tables with that hated **D.J. EZ-Rock**'s "Boom....whoooo!" breakbeat. It's so oldschool, you can visualize the little Adidas punks grabbin' their cardboard to go for a headspin. The title track contains all the fun we remember, with Smith making digs at other rappers by imitating their style, and making it seem idiotic instead of innovative. Will Smith has gone beyond cute raps, and the slow-cool style of *Summertime*. He's all power and deep voiced in *Boom! Shake The Room*, and even more matured in *Shadow Dreams*. Classic Soul rap is revamped as Smith weaves an "I miss you" message for his wife in *Can't Wait To Be With You*, while **Christopher Williams'** singing turns it into a Solid Gold Dancer party tune. The co-writer was **Luther Vandross...** What's important is that neither the Prince nor Jeff try to overshadow the other, rather the scratches and timed samples tie perfectly into Smith's lyrics. You even hear Jeff's monotone voice doing back-up on a few cuts. There's a message here for longtime rappers trying to stay alive by changing their style: Stop trying to be what you're not, and stay loyal. Then you'll earn the respect back. For style, **Code Red** is the best of '93's rap.

Altering the warriors' soul

by Sophia Khwaja

Like a proud knight entering yet another dimension, **Warrior Soul** has slipped on some shiny new armour that shimmers radiantly of sterling silver. **Chill Pill** is their spankin' new release, and like a sword, its edge is razor sharp.

This is their fourth album to date and will probably be wrung through an onslaught of unjust criticisms. Vocalist/poet **Kory Clarke** has indeed made a mark for himself as an "intense artist on rock's revolutionary edge", with such efforts as the bands debut, *Last Decade Dead Century,* where he found an outlet for some aggressive socio-political commentary. *Drugs, God and the New Republic* followed suit with some awesome chord structures and equally potent cries, as Clarke professes, "I push the law, and I push the mind", in the track *Real Thing*. But that's where Clarke made the mistake of undergoing an evolutionary change. *Salutations From Ghetto Nation* painted a more mystical soundscape that proved to be intense yet charismatic, as Clarke eased up his grip on his politics. Although he was in essence the same fiesty, little raw-toothed, volatile performer, he chose to reveal another side of himself to his public.

At first the band was accused of being too heavy, and now they were accused of cliche-grabbing. How can one condemn a man for being human and having more than one facet to his personality?

Putting all controversy aside, and with his hands in the air, Clarke has really layed in some thickly, intense poetic lyricism that insists that the revolution is now over. He's weary of speaking out for a generation of deaf ears, although his music still makes a statement.

Co-produced by heavy-weight **Don Fury (Helmet, Agnostic Front)**, **Chill Pill** takes on a spiralling ascent with the sheer force of a boa constrictor that coils around its victim with ease to steal its breath away. *Mars First* whets the ears as it emerges from the depths of a mystical ocean; a honey dripping bass is sliced by a guitar under Clarkes scuba-masked delivery. An airy drum eventually takes over, blasting the whole tune into space where it seems to jam abruptly, drawing things to a snap finale. Heavy-duty siren-like guitar-wizardry shines throughout tunes like *Cargos of Doom,* the **Sex Pistol**-esque *Shock Um Down* , and an explosion of multi-layered mahem oozes in *Ha Ha Ha*. A more psychedelic approach wavers from tracks like the all-consuming *Song In your Mind,* and *Let Me Go* in which a guitar slowly breathes into existance, urging the listener to drown in its warm, bubblebath-like groove while a warm drum gently pops each bubble one at a time. Radiating an incandescent glow, *Soft* makes like sweet-smelling incense where wisps of poetic ramblings over a warbling bass and slippery guitar demonstrate a primal example of Warrior Soul's charismatic charm.

Even **Michael Monroe (Hanoi Rocks)** messed around with the sax on a tune, and fluttered around with some mean harmonica in *High Road*, which cleverly allows the album to end where it begins, having the same lyrics as *Mars* but treated as two separate entities.

"If I ran the world/I tell ya what I'd do/I'd make it a kingdom/For me and you", sings Clarke, taking to his new throne in a new psychedelic realm of trippy, hard rock. Sadly, this warrior is slowly leaving his battle grounds behind, but methinks he definitely is wearing his new crown very well indeed.

FRI

by Lisa

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photo by Hanna Vorlicek

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Groovy tongue

CHAMELEON CROSSROADS

by Gonzalo Nunez

Gorecki

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where people meld into sea and sand, forever "alone with their heartbeats; in love with each other."

Languid granular love is transmuted into the frenetic battleground of guitar skirmishes and tightly litanied vocals with tracks like "Dope Fiends and Boozehounds" and "RDA" rounding off the set.

All four **Rheostatics** write and perform their own material. Individually, these guys are about as disparate in their sensibilities as you can get. As lead vocalist and guitarist Martin Tielli points out, "It's a matter of individuals who decide to interact." This vital alchemy creates the textured tapestry of sound and voice that culminates in their delightful, tragicomic tales of disillusioned porpoises, and shaved heads gone wrong.

As their recent performance demonstrated, the **Rheostatics** are most remarkable for having off-beat, intelligent lyrics that live up to their tremendous vocal skills, which include truly beatific harmonizing. Martin Tielli is gifted with one of the most unique, versatile voices in Canadian music today.

Perhaps the only unsettling message that came out of their set was their lack of confidence in the musical merits of their gentler, sparer ballads, many of which appear on "Melville" (their second album). They remained conspicuously underrepresented Saturday night.

Jann Arden opened the evening with a powerful, moving medley of the country-influenced songs appearing on her debut album, "Time For Mercy." Her fifteen-year-long experimentations with diverse musical styles afforded her an awesome confidence and presence on stage. Graced with a raspy, sirenesque voice, Arden needs only to deepen her lyrics to suit her obvious musical and personal complexity.

T h e multicultural group **Mother Tongue** appeared last Saturday, Nov. 13, at Foufounes Electriques for a one night concert. Those who atended the concert probably saw and heard one of the most interesting musical project produced by a hybrd group of musicians coming out of Toronto.

Mother Tongue offered a clean but strong performance for the few dozens of people present. They have a strong and coherent sound. Furthermore, the musicians really seem to enjoy playing with each other, and understand each other perfectly.

The band draws its musical inspiration form a large repertoire which is not easy to handle, mix, and most of all to master. Their musical source draws from various styles, such as reggae(roots and dub), East African folklore, Caribbean, Latin and finally alternative rock. The end result on stage is a beautiful but strange and mysterious mixture of all those styles. Strange because to the connoisseur, blending all or even some of these different and complex rhythmic patterns together in one piece is a remarkable task. Mysterious because of the powerful lyrics sung in English and in Ethiopian dialect which make us travel to those far away lands where their music stems from.

However, the band sounds much stronger when playing a specific musical form than when mixing everything together into one song. –reggae songs were most appreciated by the fans.

Mother Tongue really showed us what quality world beat "made in Canada" is all about.

SPINS

by anuska!

RED KROSS
PHASESHIFTER
A&M

Twelve tracks conjure up the very worst of the late 70's high school **Kiss** movement. Along with a dollop of glam melody rock, they come up with such memorable titles as *Lady in the Front Row*. Ick. Vocally, they sound like those two guys who sing **Beatles** hits at Guy Métro every so often (like Lennon & McCartney *before* psychedelia), with a phlanger-guitar penchant for **Teenage Fanclub** too. They're about as saccharine and as healthy as Crest for Kids™.

Opener *Jimmy's Fantasy* will no doubt get the predominantly underage crowd of fake ID-toting, 5th generation air guitarists bobbing up and down to the catchy guitar hooks and glammy organ. Although this album is far from being original, **Red Kross** (once a very serious and deranged heavy band under the name **Red *Cross***) master the generic guitar blends and solos alongside the 70's singing, to create annoying songs

BLUE DOG PICT
ANXIETY OF INFLUENCE: ...A NODDING INTO...?
Independent

by Chris Leentjes

The cover of this album is rather decieving; the image of the gas mask with headphones on made me think I was going to hear a chaaotic onslaught of bizarre sounds rather than music. I was very wrong. The five-man band has created a collection of **Pearl Jam-Chalk Circle**-esque sounding songs.

The powerful vocals combine with moody and melodic guitar work. The keyboards, including a fair bit of actual piano, intermingle with the melodies of the other instruments to create a "well balanced" and very enjoyable sound. The band varies wildly in its style from song to song: jumping from wild nonsensical sounds, incoherent cries and echoing guitar on *Purgatorial Motions*, to bluesy and cheery guitar and piano work on *Nilbo's Lament*. In *Here Comes Your Man*, the singer speaks of being a scribe in the "land of the prophets", while in *Tainted*, he laments his twisted feelings accompanied only by guitar.

The melodies shift greatly, and many of the 20 songs fusse together, often with fantastic synth or vocal effects, to create an ongoing musical sensation. There is an optimism in the vocals, an uplifting feeling: this is not a "dark" album in any way and is not laden with depressing themes or messages. The

AN B
BER CHORDS AND SUSHI STORIES
G

by Jon Richler

Plan B's return, laced with raw energy, makes their fifth release a hallmark jewel. This blending of hard rock and techno beats can force you out of your chair, so make sure you're braced before you press play. Lead man **J. Haeusler** sums up the bands' interests through the title; from the "...Bladerunner fascination," to the "...love for Japanimation and comics, as well as raw fish." The melange works well, with riveting tracks loaded with structured mayhem, like *Telecom Communication Cripples*, *No Justice No Peace*, and the **Moby-Pop Will Eat Itself** groove, *Skip The Instructions*. Fresh vibes emanates from the infectious *Life's A Beat*, which slow down to a dozing crawl for Little Hitlers, a dub track fingering today's youth as dreamless victims. The remaining tunes are true rockers, including a **Sinead** cover that buries the original, and the haunting *Close to nothing*. What is achieved in **Cyber Chords and Sushi Stories** is a fine blend of styles, not exploited since the days of **Urban Dance Squad**. A must-have for the socially conscious hardcore party person.

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Toute Garnie Pepperoni, champignons, piments verts	6.95	9.95	12.75	15.75	All Dressed Pepperoni, mushrooms, green peppers
Anchois	6.95	9.95	12.75	15.75	Anchovies
Viande fumée	6.95	9.95	12.75	15.75	Smoked Meat
Saucisses italiennes	6.95	9.95	12.75	15.75	Italian Sausages
Viande hachée	6.95	9.95	12.75	15.75	Minced Meat
Bacon	6.95	9.95	12.75	15.75	Bacon
Jambon et ananas	6.95	9.95	12.75	15.75	Ham and Pineapple
Végétarienne Coeurs d'artichauts, asperges, champignons, piments verts et olives	7.95	11.25	14.25	17.25	Vegetarian Artichoke Hearts, Asparagus, Mushrooms, Green Peppers and Olives
Spéciale "Angela" Bacon, oignons, tomates, piments verts, champignons et pepperoni	7.95	11.25	14.25	17.25	"Angela" Special Bacon, Onions, Tomatoes, Green Peppers, Mushrooms and Pepperoni
Garniture extra	1.50	2.00	2.50	3.00	Extra Dressing

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CHALLENGING THE FRAGILITY OF THE ESTABLISHED ORDER

BY SARAH BOWLES

The eerie tinkling of a music box wafts sadly upwards from the floor. Looking down, there is a marble painted wooden box, with a pink rumpled silk tapestry lining. At the centre is a plastic mold of a generic nose, turning in slow circles. And then, both the nose and the music stop.

Along with a bright blue teacup emblazoned with pink roses and full of water, rocking back and forth on a gold box, we have *My Greatest Fear*, a piece in the current multi media exhibit of Esther Ehresaft.

When the music stops, it takes a few seconds to readjust to the silence, after being transfixed by the slow moving body part. The strangely familiar music stays for a while in one's head, long enough to note its absence, and long enough to feel strange staring at a replica of a body part in a box on the floor.

It is this self examination which is integral to interpreting Ehresaft's work. The jarring effect of confronting the mystery of a nose in a box conjures up all sorts of horrific imagery.

Examining the imprisonment of a nose is a confusing situation. Objectification and imprisonment are normally constructs assigned to entire bodies and faced with the possiblity of including a severed fleshy orifice into that means of categorization further forces a re-examination of standard identification.

Our society's obsession with identification is found highlighted in *Soundings in Fathoms* installations, labelled and arranged separately as *Explorations 1, 2* and *3*. All use maps as their base structure. A twist on our usual mapping out of our space, our collective obsession with labelling and claiming as our own, Ehresaft has switched the land and water in *Exploration 1*, colouring water in vivid orange and land in blue. Done in the manner of an elementary geography textbook, the colour associations mislead the assumed identification.

Other signposts of established order surface in a tiny reproduced image of Westminster Abbey, and pictures of socks and white teeth and the moon, all everyday accepted and expected things.

Mockery is something that comes to mind when thinking of the artist's regard for what is revered and even enjoyed in life. In *Exploration 3*, another map is covered by a broken Strauss record of "A Hero's Life", and three little plaster rectanglés of what appear to be reproductions of archaeological artifacts, one of a plant/animal remain and the other a broken fragment of two stick figures holding hands. A Spanish language chart of chemical reactions rounds out the piece, joined to the other affixed fragments by a swirl of white blue paint, calling to mind clouds from high above the earth. The snobbery and intellectual appeal of the synthesis of past events in archaeology seems insignificant and even haphazard when placed in context of a larger world, and the fragility of placing meaning in the locale of the unknown.

Virtue and Vice is a humourous exhibit and a wise one, for its ability to harpoon the the ludicrous pretensions and constricted morality of early twentieth century Europe and North America. A map covered box holds a collection of carved chocolate thumbs. The spirit of our exploited suppliers of the world's chocolate sit with their symbols of dismantlement while a bilingual French and English tape speaks from the box, announcing such past social truths as, " yes, a lack of filial affection is ingratitude", and "temperance, temperance, temperance" point out the hilarity of antiquated moral conventions.

The Medicine Cabinets, a collection of four cabinets, work to show a link between religion and medicine-two uncertain disciplines unfortunately imbued with a sense of all pervasive truth. One has a sequined and bejeweled frame around the smiling picture of a priest, with an assortment of rudimentary medical technology encased inside, indicating the current adaptation religion has made in using science to redefine its interpretation of the world. Another has a series of bottles labelled with images of saints on the medicine shelf, indicating the power both exert over their repsective and often overlapping clientele.

The final piece, the *Scar Machine*, counts the effects of the weakness of both the human body and the power of the institution's designs to control it. A factory time card punch clock hangs over a rack of time cards, each with a colour photograph of some instance of medical trauma. The specific cause of the scar and the date of the injury(eg. breast reduction, 1990) are found on some cards, already punched, while others are labelled "gallery viewer, 1993". The institution of self labelling, of chosen conformity and the seduction of pre conceived labels are identified along with the injury that carelessness and ignorance can inflict.

Esther Ehresaft and Leila de Josez are exhibiting their current collections at the Visual Arts gallery at the corner of Crescent and Rene Levesque until Saturday.

Divine Chicken

Concordia's coop scribbles its yoke at (the Fine Arts Building)

by Sarah Bowles

The Leonard and Bina Ellen Gallery is currently housing the voluntary exhibit of 58 pieces by Concordia Fine Arts professors, a collection that appears with current new works every two years.

Because of the sheer volume of the collection, a review of selected pieces will carry over into several other issues. This article focuses on some of the work of professors in the Department of Design Art

Kat O'Brien presents a mammoth sculptural wall unit, *14: Studies for a Monument*, comprising three torn sections of a series of repeated definitions of Finger, Thumb, Labyrinth, Silicon and Rensonance: 14. Resonance: 14 contains differing social perceptions of the number 14, ranging from the sacrifice of 14 youths to the minotaur in ancient Crete, to 14 being the age at which some young women get their first period and become freshmen in the education system. Positioned over each of the columnar definitions are the five fingers of each hand, formed hollow, and made from pottery. The flesh surface of each finger has been cut open to reveal the tendons and muscles inside. The largest set of fingers contains one formed of a bone replica , with the marrow jutting out of the centre, and the finger pointing down into a five sectioned semi circle box. Below this are cross sections of each finger. Our internalised perceptions and simplification of complex and long, thought out explanations and understanding of surrounding cultural influences of language, history and the perception of the body are ripped open for examination. Fingers are shown to be more than the flesh that encases them, names are identified as being formed from detailed histories and social perceptions.

Roman Heuer's *Centre Ville* , a mixed media on paper, is a haunting illustration of perversely twisted bones, curling around each other to form a huge pillar to the sky, topped by a tooth filled jaw. In the background, a brilliant sky and a barren mountain crowned with a plain cross stand as pure, unblemished images, a stark contrast to that which resembles a funeral pyre in the foreground. To imagine this as a portrait of downtown evokes reminders of urban decay, the power of the environment and the ultimate weakness of the human body

Sniped, by **P.K. Langshaw**, is a brilliant parody of the old conundrum, "which came first, the chicken or the egg?". Using a photo collage covered in duraflex and assembled as a light box, the viewer is greeted by the enormous image of a rooster's head, its red comb standing straight. Thousands of microscopic chickens, arranged in a series of twelve are placed in a grid pattern behind the chicken. Three pictures, equidistant, cover the bottom. One is of four eggs resting on stone, another of a boy working at packaging eggs, surrounded by a ruined building. The last is an egg smashed on rock. The question, "which came first; the wall paper or the cracks in the wall." Social commentary can be drawn from the picture of the poor boy. Did we have our wealth from labour before the cracks in the economic organization and sources of labour shifted to manipulating the downtrodden in other countries, or did we manipulate our way out of poverty to gain wealth, and paper over our past? The great chicken god watches silently, all knowing.

The Leonard and Bina Ellen Gallery is located in the Webster Building and the exhibit is open until December 16.

Correction

The photo of Jessica Carpenter's show in last Tuesday's issue was not credited to Wynne Keing. The Link regrets the error.

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The Girl wants to be herself

BY SARAH BOWLES

"June squinted her eyes and glanced at the blender controls. She fondled the second button. Her forefinger grazed and depressed WHIP. Oscillations pulsed through chrome, plastic, cotton and reverberated against her cunt."

"She wants sex with the pungency of a freshly sliced lime, with the fervid intensity of a sweltering summer afternoon. I want her to be happy, to feel the briny pleasure of a gleaming cunt."

"Johnny says, 'You're always talking about sex. Are you going to spread your legs for me like you spread your legs all the time for any guy you don't know?'

Janey replies, 'I'm not fucking any more cause sex is a prison. It's become a support this post-capitalist system like art. Businesssmen who want to make money have to turn out a product that people'll buy and want to keep buying."

Yes, women get political with their sex. **The Girl Wants To**, edited by Lynn Crosbie, is an anthology of 39 writers and artists, covering over three decades of feminist thought regarding sex and the body. The stories range from a woman who only truly gets off by having sex with cadavers to sensitive photo essays of women musing over their longings to transcribed audio sex scenes and a background study of what makes a male sex offender.

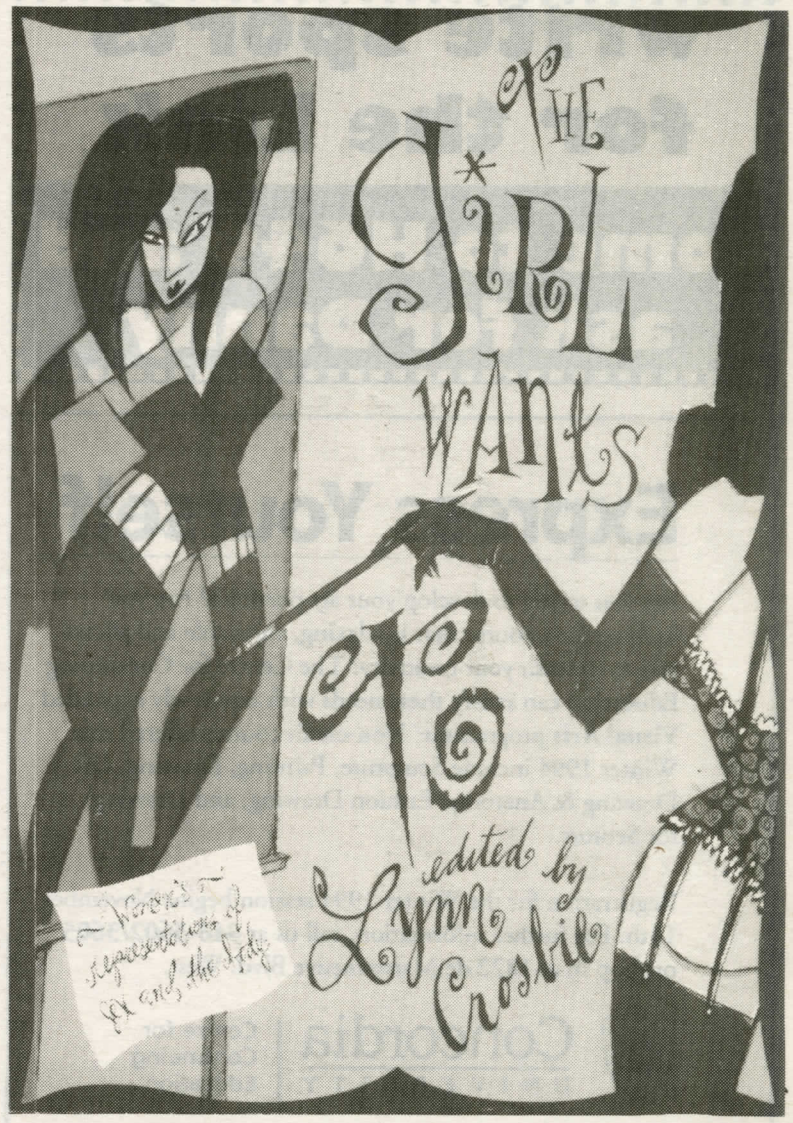
The collection is a diverse expression of sexual identity You want a discussion on the effects of sadomasochism or the resentment women feel toward men when their lovers can't perform because of past trauma perpertrated by male relatives or some dreamy poetry or a sixteen year old Riot Grrrl demanding respect for her body? All those lazy or tense little musings or fears you had when figuring if your desires were normal or if there was anyone out there who felt the same way will find some sense of identification in this work. It's reassuring to note the depth of discussion.

The design and layout are also consistently challenging because of the enlarged text and confounding excerpts like "G-Power" or "pinch, bite, slap" inciting further investigation.

Realizing that women, like men, respond to visual stimuli, Crosbie has also included a selection of underground comics, the most notable and hilarious entitled "Bitchy Bitch Gets Laid." Over the course of the story, our revolting heroine suffers the indignity of spending inordinately at the effectively advertised Yuppie Mart, and then goes home to masturbate away her frustrations with life, aided by her expensive vegetables. In search of a lay, not a good lay, just any fuck will do, she responds to a newspaper personals ad and endures a date with a little man with bulging eyeballs and bad breath in her desperate quest for dick. Going back to his apartment, mutual loathing apparent, the two attempt to delude themselves with romantic twaddle before they get back to pushing their self-serving needs on each other.

Using hilariously insensitive renderings of the human body, the artist highlights each excess of cellulite, each unsightly hair and lump. The emotionally disenfranchised do not escape unscathed, as the impersonal and pathetic aspects of modern dating are held up for ridicule.

The growing publication of women-centred erotica is a natural development for the feminist movement, stating loudly and clearly that women will not be bound by the conventional mediocrity and often culturally entrenched sexual imagery that seeks to ensnare women in its web of inhibition. Each salacious, libidinous craving is held up for celebration, or even revealed as a matter of fact expression of sexual identity. Here's to having society embrace the multifaceted woman.



Concordia Graduates Heat up in 32 Degrees

by Ora Cohen

Concordia's Creative Writing Graduates have created an inspiring new anthology, **32 Degrees** illustrating the talent of 32 authors. who bring with them varying degrees of Fiction, Poetry and Drama.

Jennifer Clark is a freelance commercial writer and this is her first published work, **Raspberry Vinegar** is for a lack of a better word, a bunch of stories intertwined into one thought. To make matters essentially more confusing, she uses no punctuation and no capitals.

Hugh Hazelton, who is currently translating Salvadorian stories, uses repetition of a line to lull the reader into a semi-hypnotic state in his poem **Serra do Renador**. Once in the trance, you only notice you've been hypnoitized when you feel your heartstrings pulling you to the lines, "because you exist, I am coming to you."

As for Nino Ricci, already an acclaimed author, his story **Snake** written in first person, there is only one thing that can be said. It renders you breathless with anticipation begging for satisfaction. However, with a futile effort, you flip the page, expecting closure to a climatic scene but there isn't one. Where the story leaves off isn't so much a disappointment as much as you feel you're a chld again whose done all their chores yet gets no desssert, just dinner.

Robert Mazjel's, **Prodigal Son** has to be one of the saddest plays I've read in quite some time. I skimmed through it briefly and then re-read it, devoured it entirely, and gave it the attention it deserved. It deals with two sons describing their father's death t in a Nazi death camp.

With exceptionally gifted poets, humorists, satirists, and writers to entertain with thought provoking insightful information and alternative perspectives on an array of topics. This entire anthology deserves your full attention.

32 Degrees
DC Books
Edited by Ray Beauchemin
$15.95

Beauchemin weaves realism with familarity

by Laura Van Alphen

In his novel **Juliette,** French Canadian author Yves Beauchemin weaves a delightful story about a woman's tireless search to find her niece and her battle to save her aunt's Victorian house. The novel encompasses the diverse themes of obesity, the healing power of music and the strength of family life.

I had the opportunity to speak with Yves Beauchemin in a cosy café in Longueuil, where he shared some of the motivations behind the writing of **Juliette**, and his views on being a novelist.

• • •**Link:** Was there something specific that inspired you to write **Juliette**?

Beauchemin: Well, there was person first...I was working on my novel after work... the cleaning ladies came up and one of them was a huge person. The first time I saw her I was kind of astonished. Later, we became kind of friends. She would often talk to me about the problems of being obese.

Many years after that it popped up in my mind. And at first I didn't even know where that character Juliette came from, but it didn't take long for me to find a resemblance between Juliette and that woman.

Link: Were you consciously trying to make a statement about obesity and how they are treated in society?

Beauchemin: I think that trying to make statements when you are writing fiction is a mistake. I think that the only thing you have to do, and I'm speaking for myself first, is try to write a good story, to be personal, original, and to hell with all the rest. Because literature is not a science it is an art. Literature doesn't have to prove anything.

Link: Could you comment about the use of music as a healing power in **Juliette**?

Beauchemin: What I wanted to express mostly was my love for music and the great beauty of classical music. I don't really believe that music can cure hepatitis. It is the part of the novel that could be called, in a South American sense, magic realism.

Link: It is obvious that Montreal and Longueuil affect your writing because you describe these places with such specific details: does this make it difficult to keep the details consistent?

Beauchemin: It happens the other way. It is very difficult for me to imagine a story that doesn't take place in a familiar environment. That's what triggers my imagination. The story usually takes place in my everyday environment. The action always takes place in the year I start to write the novel.

Link: Do you find that the details from using a specific time dates the novels?

Beauchemin: Of course like any novel, my books have historic and sociological content because writers always express themselves and their society. If my works become dated it will not be because the story took place in a specific time.

Link: What writers have influenced you?

Beauchemin: Many of them. American writers like Steinbeck helped me in becoming aware that I'm not only French but I'm American. I live on the American continent as much as Steinbeck did, the only difference is I'm living in a French culture that has many connotations, many resemblances with the American culture and the English Canadian culture because we're all on the same continent.

Link: As a writer, what is the most important thing for you to get across to your audience?

Beauchemin: It might sound simplistic, but all I want them to have is the pleasure of reading my stories and the desire to show that life is the most marvellous thing that exists and also one of the most dreadful thing.

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Volleyball:
Concordia beats McGill

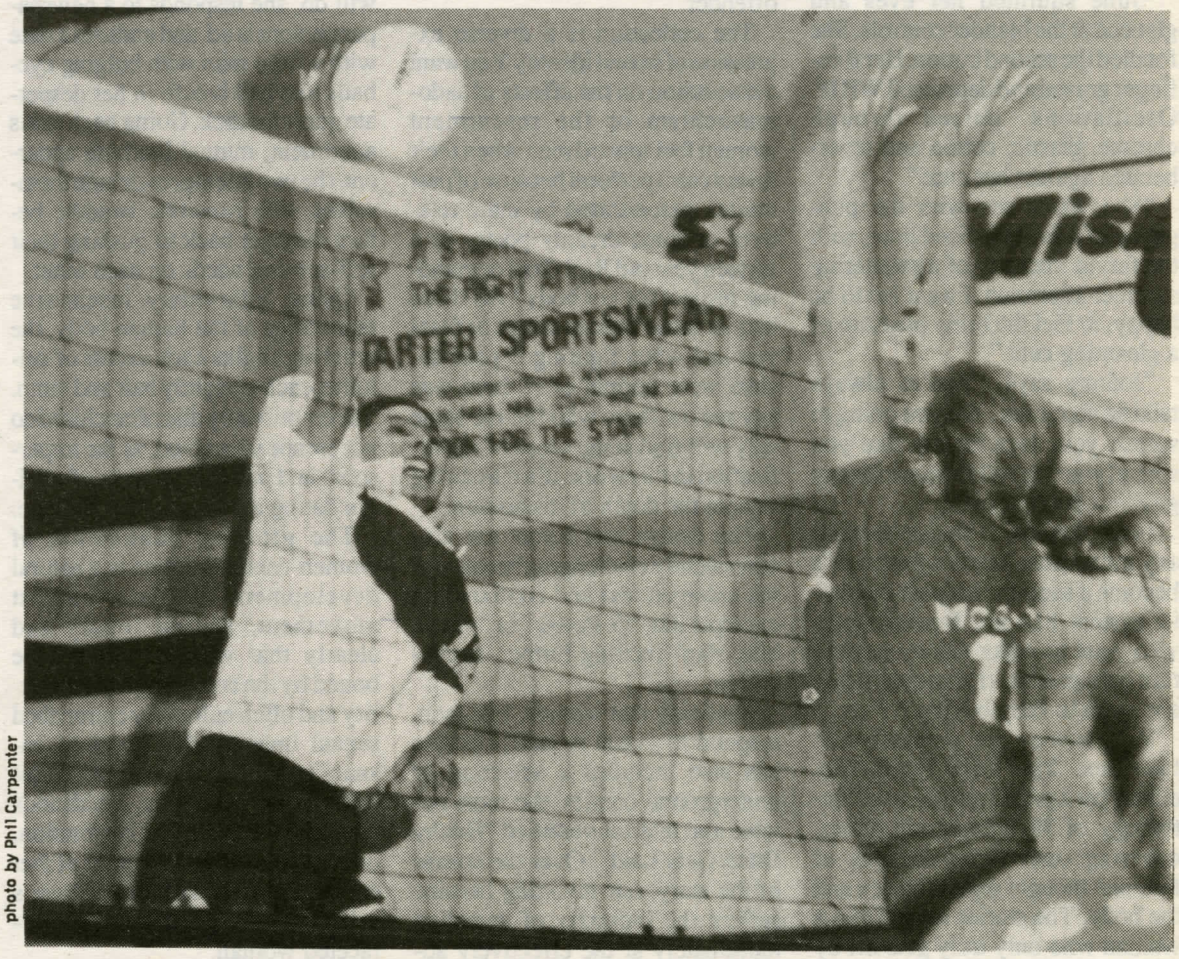

photo by Phil Carpenter

The women's volleyball Stingers beat McGill last Wednesday 15-7, 8-15, 15-4, 9-15, 15-11.

Task Force to Review Policies Pertaining to Rights, Responsibilities and Behaviour

A request for submissions from members of the Concordia community:

This task force has been appointed by the Secretary-General and Vice-Rector, Services to review and evaluate existing University codes and policies pertaining to rights, responsibilities and behaviour. It will formulate general recommendations with respect to the handling of conflicts in the University, and specific recommendations to clarify and harmonize existing policies. It will also re-examine the roles of the Code Administrator, the Sexual Harassment Officer and the Ombudspersons.

This task can only be accomplished in a spirit of openness and co-operation with the entire University community. We wish to invite all interested parties, groups or individuals, to contribute information, opinions and suggestions. Confidentiality will be respected.

Oral presentations: Please contact us at 848-4857 no later than **December 10, 1993** to schedule appointments for January 1994.

Written submissions: These should be received no later than **January 31, 1994**, and addressed to Sally Spilhaus, Chair of the Task Force on Rights, Responsibilities and Behaviour, S-K-110.

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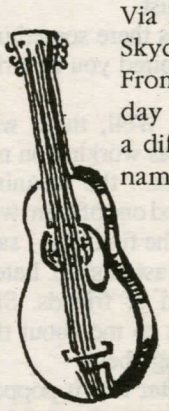

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VOYAGES CAMPUS

VIA

Varsity Blues take Concordia women's basketball tournament

by Marie-Chantal Côté

University of Toronto teams were busy collecting medals this weekend. Not only did the Varsity Blues beat the Stingers in the semi-final football game, but the women's basketball team also took the championship in the 22nd annual Concordia women's basketball classic.

The Blues defeated the Laurentian Lady Vees in the final Sunday afternoon, by a score of 72-70.

Stingers defeat Queen's

In the first round on Friday, Concordia defeated Queen's Golden Gaels 74-50.

At half time, Concordia had a comfortable 35-22 lead and they kept scoring throughout the second half, turning many good defensive plays into lay-ups.

"We were able to make fast baskets, and rather than just stealing the ball we were able to (turn them) into points," said Stingers coach Mike Hickey.

Forward Linda Benjamin added, "Our bench goes deeper, we have more players who will match up with them."

The top scorers for Concordia were Patricia Demers and Benjamin with 14 points each. Forward Vicki Wilson led the Golden Gaels offence with 16 points.

Semi-finals

In the semi-finals, Concordia met the Toronto Blues who had defeated the Brock Badgers 77-53 in the first round. In the first half, Stinger Eva Samoré led the offence with eight points, but, at half time, Concordia was still behind 26-24.

Less than three minutes into the second half, the Blues had scored nine more points, taking a 33-24 lead. Stinger forward Patricia Demers' 12 points helped the Stingers take a 50-45 lead with five minutes left in the game.

But the Blues stormed back, quickly scoring 15 points and winning the game 60-57 to advance to the final.

"I thought the team played very well, and it's a very big step having beaten Concordia," said Toronto's head coach Michelle Belanger. Disappointed, coach Mike Hickey said ,"We had chances to win, and we didn't take advantage of it. We didn't capitalize."

Consolation game against Martlets

In the consolation game, Concordia battled McGill University for third place in the tournament. The Stingers beat the Martlets 75-45.

Early in the game, the Stingers outplayed McGill with many turnovers and by scoring quick baskets. At half time, the Stingers were ahead 40-24.

The second half was very similar to the first, with the team displaying talent on both sides of the court.

photo by Phil Carpenter

The Stingers women's basketball team defeated the Queen's Golden Gaels 74-50 last weekend.

"Today, we really played intense, and our defence and our offence come from it," said guard Tanya Guitman. "It means a lot (to win against McGill). They're across-town rivals, and we're really happy (we won) by 30 (points)," said Guitman. Concordia's best scorers were tournament all-star team member Patricia Demers, with 13 points and forward Christine DeJordy, with 12. McGill's best was another all-star team member, forward Vicky Tessier.

The tournament MVP was Blues forward Justine Ellison who scored a total of 44 points in three games.

Wrestling team starts season with a bang

by Danny Chan

Seven pairs of wrestlers were trying to master an intricate manoeuver when Concordia wrestling coach Victor Zilberman stepped in to demonstrate the move.

"Look what I'm doing. I'm lifting him to the side. You guys are lifting the ankle," said Zilberman. He watched as the wrestlers paired off to practice the move.

"You guys are thinking you have to lift the heel. Just lift him to the side," he said again. The wrestlers repeated the procedure.

"See how many details there are," said Zilberman afterwards. "It's a very technical sport."

Zilberman's meticulousness is warranted: Concordia has won the CIAU national championship six times in the past 11 years and individual wrestlers under his tutelage have risen to prominence in non-collegiate tournaments.

Zilberman's wrestlers have won a total of 25 medals at the world championships. Zilberman himself placed as high as third in the 74 kg weight class at the worlds and coached at Lakehead University before developing the wrestling program at Concordia.

Former Concordia wrestler Rob Dawson represented Canada in the 1992 Summer Olympics in Barcelona.

Concordia's success was evident again at the McMaster Invitational Tournament earlier this month when Brent Beauparlent won the gold medal and Robbie Prasad took the silver in the 82 kg class. David Wilson finished fifth in the heavyweight division in the same tournament. The team is looking up again; it last won the CIAU title in 1990.

"It goes in cycles. We have four or five good years and then, when all those guys graduate, it takes a couple more years to get some new up-and-coming guys," said assistant wrestling coach Richard Schwartz. "A few of the wrestlers who we counted on to be there aren't because they're ineligible for a number of reasons."

Schwartz is a Concordia student who finished third in the nationals and fourth in the CIAU in the 68 kg class. He also participated in the Maccabiah Games last summer.

This year's team includes Beauparlant in the 82 kg class, who transferred from Brock University to train under Zilberman and finished second in the CIAU last year. Prasad also competes in the 82 kg class and wrestled at Vanier College last year. Last year's rookie of the year, Wilson won a gold medal at the senior nationals. Team members Barry Poplaw (90 kg) was a member of the Canadian team at the Maccabiah Tournament last summer and Jason Della Rocca finished fifth in the 74 kg class at this year's Canada Games.

Concordia trains with the Montreal Wrestling Club and draws on its feeder program from local high schools. Zilberman was the driving force behind the implementation of secondary school wrestling programs and Concordia's wrestlers coach high schools students.

The team has a formal practice four times a week throughout the year and takes only a few weeks for summer vacation. Schwartz said wrestling is popular in Ontario universities, but Concordia is the only Quebec university with a wrestling program.

The team will participate in 10 tournaments this year, leading up to the A.U.A.A. regionals next February and the CIAU nationals at Brock University, next spring.

"I think the cycle is coming back up. I think in a year or two we should have a bigger team, a team that can start winning CIAU (championships) again," said Schwartz.

The Concordia wrestling team hosts the Concordia Invitational Tournament on Saturday Nov. 20 at 10 a.m. at the Loyola Athletic Complex.

Stingers miss Vanier Cup finals with 26-16 defeat

by Valia Reinsalu

TORONTO (CUP)—Stingers' hopes of advancing to the national football championship game were dashed Saturday as they were defeated 26-16 in the Churchill Bowl semi-finals against the University of Toronto Varsity Blues.

The Stingers were unable to get beyond Varsity Blues quarterback Mario Sturino, whose rifling 56-yard pass to Francis Etienne for a touchdown in the first quarter set the pace for the rest of the game.

In one of those pressure situations, when it counts most and everything is on the line, the Blues' pivot came through. Sturino's passes had laser-like precision as he hit for an incredible 417 yards on 15 completions and two touchdowns, while adding another two yards rushing.

"We knew from watching the films that they like to play man-to-man defence, so we could take advantage of the long pass," said the star quarterback. "It's a play we like to execute."

The Blues' Glenn McCausland ran down a surprised Concordia defender, Sean Leroy, who had picked up a U of T fumble and was off to the races trying to score a touchdown. McCausland spotted Leroy a 15-yard head start, eventually catching him at the 5-yard line and pulling him to the turf.

"That tackle might have been the game-saving tackle out there," said Sturino. "It was a big difference, and it would have given them a boost."

On the other side of the coin, Concordia quarterback Dennis Pitselis had no regrets and put the semi-final game into perspective.

"No one expected us to come out of our conference," he said. "McGill, Bishop's, and Queen's are all supposed to be here, and they're not."

Concordia head coach Pat Sheahan credited U of T and said he hopes this season sets a standard for better things to come.

"When all the money is on the table, you have to come out and play your best, and U of T did," Sheahan said. "But I am really proud of all these guys."

The Varsity Blues defence held Concordia to 121 yards at the half and only 355 yards by game's end.

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